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Welcome to Pergolesi Stabat Mater

I am delighted to welcome back Rinaldo Alessandrini to the Handel and Haydn Society. An accomplished harpsichordist and leader, it's a privilege to hear him perform Bach's Harpsichord Concerto in D and lead H&H in

Pergolesi's *Stabat Mater*, which we last performed in 2000. These performances also mark the H&H debuts of emerging talents Liesbeth Devos and Emily Righter.

I feel very honoured to have been asked by the Board of the Handel and Haydn Society to continue to serve as Artistic Director through to 2016. We are already

I feel very honoured to have been asked by the Board of the Handel and Haydn Society to continue to serve as Artistic Director through to 2016. We are already working on exciting plans for the Bicentennial in 2015. This is such an historic moment and, among other things, we will be featuring an exhibit on H&H, free concerts, and a commission with the Library of Congress.

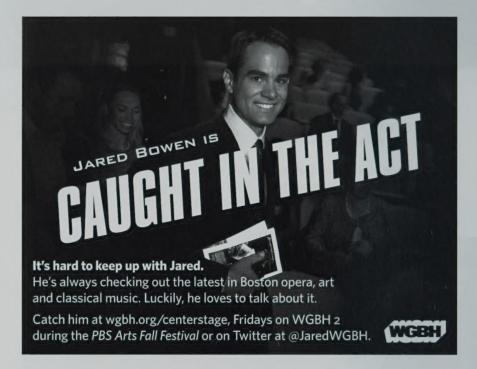
This March, I look forward to conducting our Period Instrument Orchestra and Chorus in Bach's *St. Matthew Passion*, premiered in the US by H&H in 1879, and considered by many, including me, to be the greatest

work ever written. I am especially pleased that members of our Young Men's and Young Women's Choruses will be featured in this concert; our Educational Outreach Program is a critical part of shaping future performers and audiences and is at the core of H&H's mission. In February, you will have the opportunity to hear high school choirs from Brockton and Boston on stage at Symphony Hall as we celebrate the 25th anniversary of our Collaborative Youth Concerts. Additional information on the programs (and performances) can be found at handelandhaydn.org/education.

Subscriptions for the remainder of the season are still available, and I encourage you to join us. I look forward to an amazing journey to the Bicentennial with you all. Thank you for your continued support.

Harry Christophers

Artistic Director



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About the Handel and Haydn Society

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, using the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H&H's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

H&H has an esteemed tradition of innovation and excellence that began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's Requiem, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge, tours, local and national broadcasts, and recordings. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart Requiem in September 2011.

As a major performing organization, educator, resource center, and community partner, H&H strives to entertain and inspire audiences, provide unique educational experiences for students at all levels, and reach all citizens through broad community outreach. Established in 1985, H&H's Karen S. and George D. Levy Educational Outreach Program reaches 10,000 students each year, many in underserved communities. H&H also maintains partnerships with area cultural and higher education institutions, including Boston Public Library; the Museum of Fine Arts, Boston; Massachusetts Institute of Technology; New England Conservatory; and Harvard University.

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Artistic Director Harry Christophers

Harry Christophers enters his third season as Artistic Director of the Handel and Haydn Society with the 2011–2012 Season. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009 he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford and also of the Royal Welsh Academy for Music and Drama.



Program

Handel Haydn HARRY CHRISTOPHERS

Friday, October 28, 2011 at 8pm Sunday, October 30, 2011 at 3pm Jordan Hall at NEC

Rinaldo Alessandrini, *conductor* Liesbeth Devos, *soprano* Emily Righter, *mezzo-soprano*

Concerto Grosso in E Minor, Op. 3, No. 3

Adagio e staccato – Allegro Adagio

Allegro

Salve Regina in C Minor

Liesbeth Devos, soprano

Harpsichord Concerto No. 3 in D Major, BWV 1054

(Allegro) Adagio e piano sempre Allegro

Rinaldo Alessandrini, harpsichord

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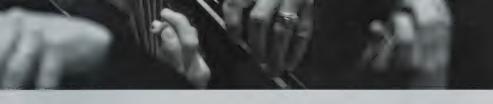
Stabat Mater

Liesbeth Devos, soprano Emily Righter, mezzo-soprano Francesco Geminiani (1687–1762)

Giovanni Battista Pergolesi (1710–1736)

> J.S. Bach (1685–1750)

> > Pergolesi



RELATED EVENT

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The concert runs for approximately one hour and 45 minutes, including intermission.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

We ask for your help in maintaining a quiet concert experience for the performers and those around you. Cell phones and other audible devices should be switched off during the concert.





Artistic Director

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Conductor's Note

The Baroque repertoire's potpourri of styles has often made it difficult to categorize stylistically. But in its 150 years of music, the identity of the soloist reigns supreme, be it singer, violinist, or whoever. A rhetorical structure that gives the soloist a means of expressing his or her own power to persuade is the most obvious stylistic marker of a 17th- or 18th-century work. Be it opera and singers or the featured instrumentalist, the musician's subjectivity became the essential ingredient of any musical work as a result of the 17th-century revolution. Music for the theater embodies the excellent synthesis of this change, as does sacred music, which was nothing but a reflection of the prevailing style. at the beginning of the 18th century. The operatic style actually glorifies and exaggerates the theatrical language in an attempt to humanize the divine. In the case of instrumental music, the instrumentalist will know exactly where to underline the effectiveness of the compositional process—a process which demonstrates the evolution of codified expression (though this does not make the music any less pleasing). The so-called Italian style dictates the rules for everything, including the composers on this program: Geminiani exports it to London and Bach translates it into German. A style made of excesses, exaggerations, glorification of contrast, and sensual passion. A style destined to triumph over even its French rival—a rival that, although rich in invention, was unable to break away from the courtier's world to enter into the common people's imagination.

-Rinaldo Alessandrini



Program Notes: A Variety of Sounds

The range and scope of the works on today's concert is remarkable considering that the pieces were composed within 25 years of each other. The compositions all share, in some sense, Italian roots. The influence of the two Italian-born composers, Pergolesi and Geminiani, reached beyond Italy, and Bach's concertos, which inspired later generations of composers, were influenced by another Italian, Antonio Vivaldi

Instrumental virtuosos were often also composers, creating difficult and challenging solo sections customized to their own performing abilities. One such composer, Francesco Geminiani (1687–1762), began his career as a promising violinist. His father, who was also a violinist, probably gave Geminiani his first music lessons; he later studied with Arcangelo Corelli (1653–1713) and possibly Alessandro Scarlatti (1660–1725) in Rome.

In 1714, Geminiani moved to England. His first patron in London arranged for him, accompanied by Handel, to perform for the king. His music was highly regarded and thought to be on the same level as Corelli and Handel. After 1732, Geminiani lived in either London or Dublin; in these years he traveled, painted, and wrote an influential treatise on violin playing as well as treatises on music theory.

Often described as his best compositions, Geminiani's Concerto Grosso, Op. 3, first published in 1732 and "carefully corrected" in 1755, present the composer's individual style, while honoring Corelli. The Concerto Grosso in E minor, Op. 3, No. 3 opens with an Adagio that evokes his teacher with a reference to Corelli's Op. 5. The Allegro section of the first movement then begins with an intriguing idea: a chromatically descending melody played by solo violin. As this melody unwinds, the other soloists enter and Geminiani blends this idea with continually changing melodic lines. The second movement, Adagio, features the solo violins playing first together in harmony, then in imitation. The final movement is a lively dance that challenges and highlights the soloists.

Johann Sebastian Bach (1685–1750) was a keyboard virtuoso who changed the role of that instrument in the concerto. In most ensemble music of the 17th and 18th centuries, the harpsichord was relegated to a supporting role, providing chords underneath the melodic line. With works like his Concerto in D Major, BWV 1054, Bach is the first known composer to alter the role of the harpsichord, extracting it from the orchestral tutti and highlighting it as a solo instrument.



INSTRUMENT PROFILE: HARPSICHORD

The harpsichord being used in these performances is a double-manual harpsichord made by Allan Winkler in 2004 for the Handel and Haydn Society, and is based on a 1716 single-manual harpsichord by Carl Conrad Fleischer (ca. 1680–1738). Carl Fleischer was the scion of a Hamburg instrument building family renowned for their lutes and organs as well as harpsichords, and who were well respected by Bach and many other musicians of the period. Surviving harpsichords of Fleischer are examples of a carefully drawn and well-executed design, showing much in common with earlier seventeenth century French and Italian instruments.

The Concerto in D is an adaptation of his Violin Concerto in E Major, BWV 1042, composed in Cöthen between 1717 and 1723. As *Kapellmeister* (music director) at this princely court, Bach composed orchestral music, including concertos, for performance by his highly-skilled ensemble of musicians. Later, when he became director of the Collegium Musicum in Leipzig, he returned to some of his earlier Cöthen compositions for concert material.

The Collegium Musicum, established by Georg Philipp Telemann in 1701, was an organization of connoisseurs. Members were mostly students from the university who rehearsed and performed for the sake of learning and enjoying music. Bach moved to Leipzig in 1723 and occasionally performed with the Collegium Musicum. From 1729–1737 and again from 1739 through the first years of the next decade, he was the group's director. The Leipzig

TIMELINE

- 1685 Birth of Johann Sebastian Bach.
- 1687 Birth of Francesco Geminiani.
- 1690 First American newspaper published in Boston.
- 1698 In London, stock and commodity prices are posted in Jonathan's Coffee House, established about 1680. Another coffee house, Lloyd's, was popular with shipping merchants and sailors.
- 1700 Bartolomeo Cristofori (1655–1731), invents the *gravicembalo col piano e forte*, a harpsichord that could play soft and loud based on how forcefully the keys were engaged.
- 1710 Birth of Giovanni Battista Pergolesi.Long Wharf in Boston completed.
- 1713 Old State House built in Boston.
- 1732 Geminiani's Concerto Grosso Op. 3 published in London.
- 1733 Pergolesi's intermezzo La serva padrona premiered; US premiere in 1790.Benjamin Franklin publishes first
- Poor Richard's Almanack.

 1736 Pergolesi's Salve Regina and
 Stabat Mater completed.
 - Death of Pergolesi.
- 1739 Bach's Concerto for Harpsichord in D Major, BWV 1054 probably performed at Zimmerman's coffee house in Leipzig.
- 1742 Faneuil Hall built in Boston.
- 1750 Death of Bach.
- 1751 The Art of Violin Playing by Geminiani. A copy of this treatise is part of the Handel and Haydn Society Archives.
- 1754 French and Indian War begins.
- 1762 Death of Geminiani.

or "Bachische" Collegium Musicum (the director's name was traditionally incorporated into the title) performed at Gottfried Zimmerman's coffee house, which could accommodate an audience of 150. Concerts were held indoors during winter and in the garden in the summer. In Collegium Musicum performances of the harpsichord concertos, it is assumed that Bach, one of his sons, or his students would have performed the solo part.

Bach composed 14 harpsichord concertos, featuring one, two, three, or four solo instruments. Of the eight concertos for a single harpsichord soloist, Bach assembled six concertos into a set, including the Concerto in D as the third of the group. Bach wrote J. J. (Jesu juva, meaning "Jesus help") at the start of the first concerto and Finis, S. D. Gl. (Finis, Soli Deo gloria, meaning "Completed to the glory of God alone") at the end of the sixth work, indicating that he considered these concertos to be a set. All six concertos are adaptations of earlier works.

The three movements of the Concerto in D alternate between sections for the orchestra playing with the harpsichord (tutti), in which both the soloist and violins share the melodic line, and passages in which the orchestra is accompanying the harpsichord. Within this structure, Bach creates a variety of ideas for the soloist but always uses the orchestral melody that initiates each movement as a familiar point of .. return. The first movement's ritornello (the first orchestral music that returns throughout the movement) is a bold and clear statement that helps ground as well as give impetus to the solo passages. The ritornello in the second

movement is steady and contemplative with its melody played by the cello; this idea frames the slow movement. Bach created a gracefully dancing ritornello in the final movement; each return of the ritornello demarcates a new, progressively more difficult and ornate solo passage.

During his lifetime and well into the 18th century, the reputation of Giovanni Battista Pergolesi (1710-1736) centered on two vocals works, one secular and the other sacred. The secular work, a short opera or intermezzo, La serva padrona, uses fluid vocal lines and unadorned accompaniments along with quick rhythms to convey the posturing and underlying love between the main characters. In his most famous sacred work, Stabat Mater, Pergolesi expresses not only the meaning of the original poem but also the underlying content, using the music to "read between the lines" of the poem.

The Stabat Mater was used in the Catholic liturgy in the late 15th century. It was removed from the liturgy by the Council of Trent (1543-6), but restored in 1727. The text of the Stabat Mater describes Mary at the foot of the cross and asks for her intercession. In his setting, Pergolesi chose to arrange the 20 verses of the original hymn into 12 movements, grouping verses for emphasis and impact. In the fifth movement, Quis est homo, for example, verses five through seven of the hymn are grouped together. Verses five and six of the hymn are posed as questions rather than statements. Pergolesi sets each verse successively to similar melodic lines; they are then set simultaneously with a new accompaniment, which segues to the



Alleged portrait of Pergolesi presented by his biographer, Florimo, to the Naples Conservatory

last section of this movement, verse seven of the hymn, which returns to the scene at the cross. In setting two different texts and melodies simultaneously, Pergolesi enhances the meaning of both texts musically.

Overall, Pergolesi fashions a setting that exploits the virtuosity of the soloists in a dramatic, even operatic style from the very opening measures. It is no wonder that this work became so popular and that many composers, including J.S. Bach, made copies of this *Stabat Mater* for themselves.

Although no less virtuosic than his Stabat Mater, Pergolesi's Salve Regina also embodies a sense of intimacy through the use of a solo voice and the interaction of the voice and strings. This text, one of four hymns of praise and supplication to the Virgin Mary from about the 11th century, consistently uses the first person plural ("our hope," "pray for us"). Pergolesi does not alter the original text's plural pronouns; the solo voice stands for all of the individual and private prayers of the faithful. In this way, Pergolesi's setting is all the more powerful because, like an aria, it allows the listeners to experience, share, and become part of a personal moment.

The first notes of both the Salve Regina and the Stabat Mater are similar; both pieces were completed in the last two months of Pergolesi's life. This is perhaps an unconscious connection made by the composer; however, unconscious or not,

when we hear these works performed in proximity, the meaning of one cannot help but reinforce the meaning of the other.

These sacred vocal compositions and the two concertos epitomize a time of musical change in the first half of the 18th century. Together they codify the style from the previous century and point to the new style that will come to dominate the rest of the century.

Program notes prepared by Teresa M. Neff, PhD 2011–2012 Historically Informed Performance Fellow



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Bicentennial Beat: A Sign of the Times

Like the Collegium Musicum in Leipzig, the Handel and Haydn Society was formed by a group of dedicated musicians. By 1817 there were 150 members.

On July 5, 1817, the Society sang as part of ceremonies honoring President James Monroe on his visit to Boston.

In February 1817, the Society moved to Boylston Hall in the South Market building to accommodate its growing membership.

In December 1817, a member of the Society proposed that women be invited to assist at regular rehearsals and concerts. Women had sung at the very first concert on December 25, 1815, but this proposal was intended to make that a regular occurrence. The motion was adopted, despite extensive opposition.

In 1818–19, two volumes of choral music were "Selected and Published Under the Particular Patronage and Direction of The Handel and Haydn Society in Boston."

In 1818, 17-year-old Sophia Hewitt, daughter of the music publisher James Hewitt, was offered the position of organist for the Society. She did not accept the position. The position was offered again in 1820; she accepted and was organist for the next ten years.

December 25, 1818, the Society presented the first complete performance of Handel's *Messiah* in America.

On February 16, 1819, the Society presented the first complete performance of Haydn's *The Creation* in America.

In 1821, The Handel and Haydn Society Collection of Church Music was published.

According to the music magazine *Euterpeiad*, 43 concerts had been given and published from 1820–22, the success of the Society inspired the formation of more than 20 other musical societies in New England.



Artist Profiles

Rinaldo Alessandrini conductor and harpsichord

Rinaldo Alessandrini is founder of the Concerto Italiano ensemble and for over twenty years has specialized in Italian repertoire, trying to restore expressiveness and the *cantabile* Italian style of the 17th and 18th centuries. With Concerto Italiano, he has led acclaimed performances in Utrecht, London, Vienna, Amsterdam, Brussels, Madrid, Oslo, Paris, Rome, New York, and Washington, DC.

Alessandrini is a frequent guest conductor of the world's great orchestras, such as the Orchestra del Maggio Musicale Fiorentino, Detroit Symphony Orchestra, Scottish Chamber Orchestra, Orchestra of the Age of Enlightenment, and Freiburg Baroque. In January 2007, he was appointed Principal Guest Conductor of Norske National Opera in Oslo.

His recent opera engagements include Handel's Semele (Festival di Spoleto), L'incoronazione di Poppea (Welsh National Opera, Frankfurt Oper, Teatro Valli di Reggio Emilia, Teatro Comunale di Bologna, Opera du Rhin), Pergolesi's La Serva Padrona (Freiburg Konzerthaus), Handel's Alcina (Liceu di Barcellona), Le nozze di Figaro (Welsh National Opera), and Handel's Giulio Cesare (Teatro Real in Madrid, Teatro

Comunale di Bologna, Norske National Opera).

He opened the 2009–2010 Season conducting *Orfeo* on the podium of the Teatro alla Scala, followed by *Die Entführung aus dem Serail* at the Welsh National Opera in Cardiff and Pergolesi's *Stabat Mater* at the Accademia Nazionale di Santa

Appearances in 2010–2011 included Handel's *Messiah* at the Portland Baroque Orchestra, the Den Norske Opera of Oslo, and National Symphony Orchestra in Washingon. He also led the Concerto Italiano in

Cecilia in Rome.

Concerto Italiano in performances in France and Spain.

His discography, which includes Italian and German repertoire, has won numerous awards, such as the *Grand Prix du Disque* and three Gramophone Awards. His recording of Monteverdi's *Orfeo* (Naïve) has won the *Diapason d'or* prize and the *Preis der Deutschen Schallplattenkritik*.

In 2003, Alessandrini was named "Chevalier" in the Order of Arts and

Letters of the French Republic and he has won the 'Premio Abbiati' for his outstanding activity with Concerto Italiano.

Alessandrini last appeared with Handel and Haydn in 2001 (*Vivaldi's Gloria*).

Liesbeth Devos soprano

Soprano Liesbeth Devos studied at the music academy of Beveren-Waas, where she graduated with degrees in theatre, diction, and oboe. She studied singing with Lieve Suys and with the soprano Stephanie Friede at the Royal Flemish Conservatory in Antwerp where she also attended the Lied courses of Lucienne Van Deyck and Jozef De Beenhouwer

as well as the opera course of Guy loosten.

Past oper perform have income Miss Wo in Alber with Oper Flanders and Æm Flanders in Brusse her deb

Past opera performances have included Miss Wordsworth in Albert Herring with Operastudio Flanders, Dido and Æneas at the Flanders Festival in Brussels, and her debut at La Monnaie (Brussels) as Despina in Così

fan tutte. In 2007, La Monnaie invited her to return in the role of Ilse in the world premiere of *Frühlings Erwachen* by Benoît Mernier and in the role of Papagena in *Die Zauberflöte*. Recent concert performances include *Carmina Burana* at the Teatro Verdi in Trieste, and *Nelsonmesse* by Haydn with the Academy of Ancient Music in Bejing and at the Royal Flemish Opera in Antwerp. In 2007, she sang Bach's *St John Passion* with the Academy of Ancient Music and Richard Egarr.

Future engagements include Bach's St. Matthew Passion in Brussels and Antwerp, Lully's Atys (Melpomène) in Versailles and the Brooklyn Academy of Music with Les Arts Florissants under the baton of William Christie, and Guillaume Tell at the Opéra Royal de Wallonie de Liége.

Ms. Devos regularly performs in recital with pianist Lucas Blondeel at the Bozar and Flagey concert halls in Bruxelles and at the Flemish Opera. In October 2005, the duo won the Kurt-Leimer competition in Zürich.

This appearance marks Ms. Devos' Handel and Haydn Society debut.

Emily Righter mezzo-soprano

One of the most promising young singers of her generation, mezzo-soprano Emily Righter studied at at

Carnegie Mellon University (BFA) and Yale University (Master's degree). Upon graduaton from Yale she was awarded the Phyllis Curtin Career Prize.

A winner of several vocal competitions, her operatic repertory includes the roles



Rosina (Il barbiere di Siviglia), Larina (Eugene Onegin), Stéphano (Roméo et Juliette), Ruggiero (Alcina), Concepción (L'heure éspagnole), Zweite Dame (Die Zauberflöte), Orlofsky (Die Fledermaus), Cherubino (Le nozze di Figaro), Sesto (Giulio Cesare), Erika (Vanessa), and Romeo (I Capuleti e i Montecchi).

In 2008, she performed the role of Romeo in *I Capuleti e i Montecchi* at the Glimmerglass Opera Festival. In 2009, Righter repeated the role with Opera Circle Cleveland and also took part in the "Apprentice Program" at the Santa Fe Opera Festival.

In summer 2010, she was a Resident Artist at the Salzburg Summer Opera Festival and covered the roles of Stephano in *Romeo et Juliette* and Die Garderobiere/Der Gymnasiast in *Lulu*. Also in 2010, Righter was chosen to sign in the Marcello Giordani Fundraising Gala Concert in New York City.

Righter performed Mosè in *Egitto* (Amenofi) with the Chicago Opera Theater; her future plans include a production of *Eugene Onegin* (Olga) at the Opera Carolina in Charlotte.

This appearance marks Ms. Righter's Handel and Haydn Society debut.



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Program Texts

Salve Regina GIOVANNI BATTISTA PERGOLESI

Salve Regina, mater misericordiae, vita, dulcedo, et spes nostra, Salve.

Ad te clamamus, exsules filii Evae.

Ad te suspiramus, gementes et flentes, in hac lacrimarum valle

Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.

Et Jesum, benedictum fructum ventris tui, Nobis, post hoc exilium, ostende.

O clemens, O pia, O dulcis Virgo Maria. Hail Holy Queen, mother of mercy, our life, our sweetness, and our hope.

To thee do we cry, poor banished children of Eve.

To thee do we send up our sighs, mourning and weeping in this valley of tears.

Turn, then, o most gracious advocate, thine eyes of mercy toward us.

Show unto us the blessed fruit of thy womb, Jesus, after this our exile.

O clement, O loving, O sweet Virgin Mary.



Stabat Mater GIOVANNI BATTISTA PERGOLESI

Stabat Mater dolorosa iuxta Crucem lacrimosa dum pendebat Filius.

Cuius animam gementem contristatam et dolentem pertransivit gladius.

O quam tristis et afflicta fuit illa benedicta mater Unigeniti!

Quae moerebat et dolebat, pia mater, dum videbat nati poenas incliti.

Quis est homo qui non fleret, matrem Christi si videret in tanto supplicio?
Quis non posset contristari, Christi matrem contemplari dolentem cum Filio?
Pro peccatis suae gentis vidit Iesum in tormentis, et flagellis subditum.

Vidit suum dulcem natum moriendo desolatum dum emisit spiritum.

Eia mater, fons amoris me sentire vim doloris fac, ut tecum lugeam. The grieving Mother stood weeping beside the cross where her Son was hanging.

Through her weeping soul, compassionate and grieving, a sword passed.

O how sad and afflicted was that blessed mother of the only-begotten!

Who mourned and grieved, the pious Mother, looking at the torment of her glorious Child.

Who is the person who would not weep seeing the mother of Christ in such agony?
Who would not be able to feel compassion on beholding Christ's Mother suffering with her Son?
For the sins of His people she saw Jesus in torment and subjected to the scourge.

She saw her sweet offspring dying, forsaken, while He gave up his spirit.

O mother, fountain of love, make me feel the power of sorrow, that I may grieve with you. Fac, ut ardeat cor meum in amando Christum Deum ut sibi complaceam.

Sancta Mater, istud agas, crucifixi fige plagas cordi meo valide.
Tui nati vulnerati, tam dignati pro me pati, poenas mecum divide.
Fac me tecum, pie, flere, crucifixo condolere, donec ego vixero.
Iuxta crucem tecum stare, et me tibi sociare in planctu desidero.
Virgo virginum praeclara, mihi jam non sis amara fac me tecum plangere.

Fac, ut portem Christi mortem passionis fac consortem, et plagas recolere.
Fac me plagis vulnerari, fac me cruce inebriari, et cruore Filii.

Inflammatus et accensus per te, Virgo, sim defensus in die judicii. Fac me cruce custodiri morte Christi praemuniri confoveri gratia.

Quando corpus morietur, fac, ut animae donetur paradisi gloria. Amen. Grant that my heart may burn in the love of Christ my Lord, that I may greatly please Him.

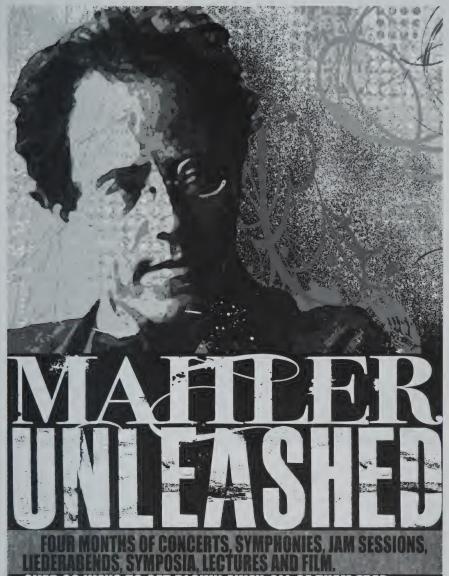
Holy Mother, grant that the wounds of the crucified drive deep into my heart.
That of your wounded son, who so deigned to suffer for me, I may share the pain.
Let me, pious one, weep with you, bemoan the crucified, for as long as I live.
To stand beside the cross with you, and to join you in your weeping, this I desire.
Chosen Virgin of virgins, be not bitter with me, let me weep with thee.

Grant that I may bear the death of Christ, share His passion, and commemorate His wounds.

Let me be wounded with His wounds, let me be inebriated by the cross and your son's blood.

Inflame and set on fire, may I be defended by you, Virgin, on the day of judgment. Let me be guarded by the cross, armed by Christ's death and His grace cherish me.

When my body dies, grant that to my soul is given the glory of paradise. Amen.



ND RVATORY



Upcoming Concerts in the 2011–2012 Season

Handel Messiah

Fri, Dec 2 at 7.30pm Sat, Dec 3 at 3pm Sun, Dec 4 at 3pm Symphony Hall

Harry Christophers, conductor Sarah Coburn, soprano Lawrence Zazzo, countertenor Tom Randle, tenor Tyler Duncan, bass

A Bach Christmas

Thu, Dec 15 at 8pm Sun, Dec 18 at 3pm Jordan Hall

Steven Fox. conductor

J.S. BACH: Cantata 133 J.S. BACH: Cantata V from Christmas Oratorio ZUMAYA: Celebren, Publiquen

Vivaldi The Four Seasons

Fri, Jan 20 at 8pm Sun, Jan 22 at 3pm Symphony Hall

Harry Christophers, conductor Aisslinn Nosky, violin

VIVALDI: The Four Seasons J.C. BACH: Symphony in G Minor, Op. 6, No. 6

Beethoven Eroica

Fri, Feb 17 at 8pm Sun, Feb 19 at 3pm Symphony Hall

Jean-Marie Zeitouni, conductor

BEETHOVEN: Egmont
Overture
HAYDN: Symphony No.
48. Maria Theresia
BEETHOVEN: Symphony
No. 3. Eroica

Classical Salon

Fri, Mar 9 at 8pm Jordan Hall Sun, Mar 11 at 3pm Sanders Theatre

Rob Nairn, *leader* Christopher Krueger, *flute*

MOZART: Flute Quartet
No. 1
BEETHOVEN: Piano Trio
No. 5, Ghost
DRAGONETTI: Quintet in C

Bach St. Matthew Passion

Fri, Mar 30 at 7.30pm Sun, Apr 1 at 3pm Symphony Hall

Harry Christophers, conductor James Taylor, Evangelist Matthew Brook, Christus Gillian Keith, soprano Monica Groop, mezzosoprano Jeremy Budd, tenor Stephan Loges, bass

Partial programs listed. For full program order and information, visit handelandhaydn.org Programs and artists subject to change



Mozart Coronation

Fri, Apr 27 at 8pm Sun, Apr 29 at 3pm Symphony Hall

Harry Christophers, conductor Rosemary Joshua, soprano Paula Murrihy, mezzosoprano Thomas Cooley, tenor Sumner Thompson, bass

HAYDN: Symphony No. 85, *La reine* MOZART: Coronation

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Sun, Nov 27 at 2.45pm Boston Children's Museum

Young Women's Chorus at Holiday Music Series Sun, Nov 27 at 5.30pm Copley Place, Boston

Winter Choral Ensembles Concert

Sun, Dec 11 at 5pm United Parish, Brookline

Winter Soloists Recital

Sat, Dec 17 at 3pm Seully Hall, The Boston Conservatory



Nov. 3 - Nov. 5

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NOV 3 THUR 10:30AM NOV 3 THUR 8PM **NOV 4 FRI 1:30PM** NOV 5 SAT 8PM

Rafael Frühbeck de Burgos, conductor

James Morris, bass-baritone Tanglewood Festival Chorus, John Oliver, conductor

HAYDN Symphony No. 1 HAYDN Symphony No. 100, Military

WAGNER Excerpts from Die Meistersinger von Nürnberg



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Myung-Whun Chung, conductor

Garrick Ohlsson, piano WEBER Overture to Der Freischütz BARBER Piano Concerto

TCHAIKOVSKY Symphony No. 6, Pathétique



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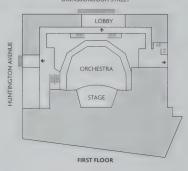
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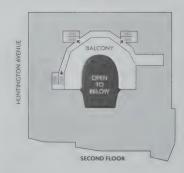
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Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.

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Handel and Haydn General Information

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617 262 1815

BOX OFFICE

Hours: Mon-Fri, 10am-6pm Phone: 617 266 3605

Web: tickets.handelandhaydn.org Email: boxoffice@handelandhaydn.org

GROUP SALES

Groups of 10 or more save 20%. Email boxoffice@handelandhaydn.org or visit handelandhaydn.org and click Groups.

PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes. Space is limited, arrive early.

This season, the series is led by 2011–2012 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and The Boston Conservatory.

Pre-Concert Conversation Locations:

Symphony Hall: Higginson Hall (in the Cohen Wing) Jordan Hall and Sanders Theatre: Inside the concert hall

CONNECT WITH THE SOCIETY

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MERCHANDISE

Handel and Haydn offers gift items and recordings featuring the Society as well as guest artists throughout the season. Your purchases assist with funding our education and artistic programming.

Shop Locations:

Symphony Hall: Cohen Wing near Higginson Hall Jordan Hall: Orchestra level near the coat room Sanders Theatre: Memorial Transept outside the hall

Merchandise is also available online at handelandhaydn.org/shop.

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Executive Director/CEO

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Ira Pedlikin Jesse Levine Director of Artistic Planning Personnel/Production Manager

Music Librarian

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Matthew Guerrieri Pianist
Musicianship III Instructor

Musicianship II Instructor
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Michelle Shoemaker
Sonja Tengblad
Carrie Cheron
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Musicianship II Instructor
Musicianship I Instructor
Musicianship II Instructor
Musicianship II Instructor
Ausicianship II Instructor
Musicianship II Instructor
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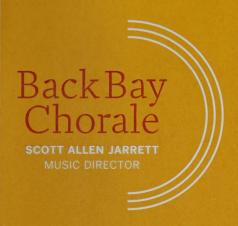
VOLUNTEER WITH US, SEE CONCERTS FOR FREE!

Volunteers are essential to making our season a success. We frequently need help with concert operations, mailings, special events, and more.

To learn how to volunteer, please contact our volunteer coordinator at volunteers@handelandhaydn.org or 617 262 1815.

ATTENTION STUDENTS!

Internships are available year-round in the box office, development, education, and marketing departments. Visit our website for a listing of available internships.



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Brahms Ein deutsches Requiem

March 25, 2012 | 3:00

Symphony Hall, Boston with Boston Youth Symphony

Haydn The Seasons

May 5, 2012 | 8:00

Sanders Theatre, Harvard University, Cambridge

